AUTHOR'S PREFACE.

My original manuscripts show that the poem Bhramarasandesa was composed by me towards the end of 1923—in November and December, and the first fair copy is dated 6—1—1924. I called these hundred and odd stanzas the *Purva Bhaga* then, hoping to complete the poem with an *Uttara Bhaga* consisting of another hundred and odd verses. Nearly thirty years passed before I again turned my attention to the poem. In October 1952 when I decided to publish the poem in succession to the *Vyajokti Ratnavali* through the pages of the Udyana Patrika, I added the last stanza to conclude the poem, giving up, for aesthetic reasons in the main, the idea of dragging on the poem to a second part.

A Sandesa Kavya has a length prescribed for it, as well as many other points of its form, by the original model set by Kalidasa; and though the theme and the pervading sentiment have been subjected to capricious variations in the numberless imitations which cropped up during these twenty centuries, these always stuck scrupulously to the formal features of metre and bulk of the original. Moreover, in my poem which concerns itself not so much with the fulfilment of interrupted love as with the emancipation of a soul in tribulation through a process of internal purification, the essential pitch is reached by the time the preliminary directions to the messenger are finished, and it appeared to me that any attempt to recapture it in a enewed effort to make the poem double-chambered in the conventional manner, could not be successful. Thus the poem contains 110 stanzas and one part only.

I am indebted to the kind services of Sri K. Rajagopala Sastri in reading the proofs with me, and to the Udyana Patrika for accommodating me in its pages.

My esteemed friend Mr. N. Raghunatha Aiyar, who writes the Introduction to the poem, has placed a gem-set diadem on the head of my Muse, investing Her happy mien with an angelic halo. Its scintillations seem to light up for me the far off corridors of Time. Words are too poor to express my gratefulness to him.

Tiruvalangadu
10—7—54

Y. Mahalinga Sastri.

Page	Sloka	line	Corrections & suggested alternative readings
2	7	1	नूनं
4	21	1	वात्स्य
5	25	4	read शृङ्गाघाताद्विगलितमिव व्योम तारावकीर्णम् ।
6	28	3	वृत्तं
,,	30	1	पीड्यो
7	38	1	तैः पादपै
12	62	3	यत्कैला

A SYNOPSIS OF THE POEM.

The hero of the poem is Indra. The preamble to his contemplated message to his celestial consort शची is the poem. The messenger chosen is a भ्रमर or Bee who had his permanent abode in the heavenly garden of Nandana. The separation of Indra from his beloved came about in the following manner. Vritrasura intensified his penances to such a degree that Indra in desperate fright made short work of him in a clandestine manner. But the moment of his triumph proved to be really the moment of his fall. The Brahmahatya—the sin of Brahmin-murder—(for Vritra the murdered one was of the Rishi lineage)—in the shape of a horrible spectre began to chase him doggedly and could not be left behind however swiftly and to whatsoever ends of the directions Indra fled fearful of being overtaken by it. At last Indra found his safety in hiding himself inside the stalk of a lotus growing in the waters of the holy Ganga on the earth. This incident is portrayed by Sri Nilakanta Dikshita in the third Canto of the *Sivalilarnava* in the following verses:-

स हि यत्र तपश्चकार वृत्रस्तदनुप्राप्य तपोवनं महेन्द्रः ।
परमेण समाधिनोपविष्टं पविना तं विनिपातयांबभूव ॥ ८ ॥

कृतकृत्यममुं निवर्तमानं कियदप्यप्रतिसन्दधानमेनः ।
विकृता वपुपा विकीर्णकेशी सममेवानुससार वृत्रहत्या ॥ ९ ॥

पुनरेत्य यथापुरं सुधर्मां पुरुहूतः स्तुवतो विसृज्य देवान् ।
अवरोधमभीप्सुरारुलोके विशतीं स्वेन सहैव वृत्रहत्याम् ॥ १० ॥

अवकीर्य पविं विकीर्य केशानसमालोच्य च कृत्यमाप्तवर्गैः ।
स तथानुगतः पलायत द्राक् समरेष्वप्रतिमल्लसाहसोऽपि ॥ ११ ॥

विपिनाद्विपिनं गिरिं गिरिभ्यो जलराशेर्जलराशिमन्ततश्च ।
जगतो जगदप्ययं प्रधावन् मुमुचे नैव तया धियेव जीवः ॥ १३ ॥

निपुणं स पुरन्दरो विलिल्ये सरसि क्वापि सरोजनालतन्तौ ।
शतशः समुपात्तसप्ततन्तोरवलम्बाय बभूव कोऽपि तन्तुः ॥ १४ ॥

The Bee happened to keep company with Indra in his fall because of his being enticed by the fragrance of the garland of celestial flowers which Indra wore.

Indra from his hiding place recognized the companion and assuming the latter's return to the garden of heaven to be certain, decided to make him carry a message of comfort to शची

After the preliminary courtesies and compliments, Indra requests the Bee to oblige him by becoming his message-bearer. He then sets out in detail the route which the Bee should take for proceeding to heaven from the *Janhukshetra* where Ganga re-emerged from the ear-hole of the Rishi. The Bee's path lies northward along the course of Ganga descending from its source in the uppermost recesses of the Himalayas—only he should take it in the reverse. He will pass through the Asramas of the Rishis on the foot of the Himalayas and come to the place where Ganga flows down into the plains leaving the Himalayas behind.

The Bee's progress through the lower Himalayan forests is then visualized.

Making a little deviation in the northward journey up the Himalayas, the Bee will reach the *Badarikasrama*.

He is then asked to quicken his pace and ascend upwards to the region of the clouds. After his many exhilarating experiences in that region he is to pursue his upward flight till he comes to the *Sthanvasrama* on the banks of Ganga in whose waters there the celestial damsels and the seven sages bathe. The Asrama where Cupid was burnt to ashes by Iswara intent upon doing severe penance, and where the sages successfully stick to austerities even now, is not fit for the Bee's sojourn, but he will, by taking the road to *Oshadhiprastha*, alight upon the *Gandhamadana* garden to which the Yaksha couples resort from the Kailasa mountain.

From that delightful region of romance the Bee is directed to go up to the snow-clad Kailasa mountain. Iswara with his divine consort takes His abode on its lap. Rishis and gods stray about the sacred spots in the vicinity of the primeval couples' residence with devotion. The Bee should then prepare himself for entering into the divine presence through self-purification.

The shrine resembles Omkara and the vision of God with His whole family within it transports the Bee to great heights of blissful ecstacy. Indra here declares that the Bee shall be his own eye and the vision also be his as well as the Bee's. He would further identify his heart with the Bee which shall hover round the lotus feet of God, humming devotional hymns.

The Divine Mother will then with a gracious look give leave to the Bee to pursue his course.

The Bee shall then take himself to the Manasa lake nearby and take his rest for the night in a golden lotus with one thousand petals which he will find there. He shall repose in it absorbed in a blissful recollection of God till early morn brings to the lake *Airavata,* Indra's white elephant.

Airavata on a previous occasion was involved along with Indra in the guilt of doing insult to the *Nirmalya* of Siva presented by Durvasas to Indra for being worn with piety. The celestial elephant had therefore to undergo an earthly career for expiation of the sin. After the sin was washed off *Airavata* with his piety intensified by repentance, took upon himself the duty of worshipping the image of the moon-crested God installed by Indra on the northern bank of the Manasa lake. Every day before the hour of dawn he arrived there from Amaravati the celestial city of Indra, took his ablutions in the lake and worshipped the idol with the golden lotus with a thousand petals plucked from it—the growth of one of which kind there every day

was ensured by the grace of Indra. After the worship, *Airavata* used to carry the lotus as the *Nirmalya* for its being offered to his beloved *Abhramu.*

The Bee is advised to renew his acquaintance with the white elephant, his own co-citizen of *Swargaloka,* and to ascend to *Swarga* along with him being seated on the *Nirmalya* lotus.

On reaching the precincts of Swarga, the Bee is to allow *Airavata* to go his own way, and wait for the auspicious hour to make his entry into the city of the gods, resting for a while on a bud of the lotus of the celestial Ganga.

Here ends the sketch of the Bee's path as Indra would have it, and the poem concludes with the statement that by virtue of the incidental pious recollections, Indra became purified of his sin and was released from the harassment by the *Brahmahatya.* The hint for the conclusion is again taken from the *Sivalilarnava*:-

च्चिरलुप्तकथे मघोनि तस्मिन्नपि तस्य प्रतिरूपके प्रणष्टे ।
अधिगन्तुमनाः प्रवृत्तिमैन्द्रीं युयुजे योगदृशा गुरुः सुराणाम् ॥ ३१ ॥

सरसीरुहनालतन्तुलीनं
सरसि क्वापि समेत्य योगरूढः ।
प्रतिबोधयति स्म देशिकस्तं
करणीयं करुणाप्लुतैर्वचोभिः ॥ ३२ ॥

चकितः समयं कियन्तमस्मिन्
सरसि स्थास्यसि खेदयन्नमर्त्यान् ।
न हि सम्यगनिष्कृतं तदेनः
प्रलये प्राकृतिकेऽपि मुञ्चति त्वाम् ॥ ३३ ॥

सकलाघनिबर्हणे समाधौ
वसतस्तस्य वधे तु कः समाधिः ।
चरणं परिहृत्यच॰ मौलेः
शरणं संस्मरतां यदा त्रिरिञ्चात् ॥ ३४ ॥

The preceptor of the gods, Brihaspati appears before Indra and instructs him on the ways and means for regaining his lost kingdom in heaven. Indra exerts himself accordingly and is restored not only to his former splendour but also to his beloved शची.

Tiruvalangadu
2—1—54

Y. Mahalinga Sastri.

INTRODUCTION.

N. Raghunatha Aiyar (of "The Hindu", Madras).

When nearly ten months ago I light-heartedly under-took to write an Introduction to my old friend Sri Mahalinga Sastri's *Bhramara Sandesam* I had not reckoned with the endless distractions of a life chronically preoccupied with tremendous trifles. Apart from the impossibility of refusing the request of a good companion, I was stimulated by the prospect of re-capturing some of the old excitement with which we, a group of ardent young men which included the late K. S. Venkataramani, looked upon the study and enjoyment and—why be modest about it?—even the making of literature as the only worthwhile vocation. Mr. Sastri has been, amidst the storms and stresses of life, steadily faithful to his vision. Coming of a line of great scholars who trace their descent from Appayya Dikshita, the world of Samskrit was to him a family heritage. And like a good husbandman he has cultivated his garden intensively. He has, to his credit, a body of Samskrit poetry (not to speak of his achievements in the other harmony of prose) which entitles him to a high place among modern writers in the Devabhasha. Some of his work has been before the public for a number of years. But his *Bhramara Sandesam*, which I have much pleasure in introducing to a wider public and his *Vanalata* shortly to be published have so far appeared only in a Samskrit Journal, though they were written thirty or thirty-five years ago. They should greatly add to his reputation.

The *Bhramara Sandesam* is a young man's work. As Keats's *Hyperion* was full of Miltonic echoes, so is Mr. Sastri's *Sandesa Kavya* full of Kalidasan echoes. But that was only to be expected. For, beginning with Dhoyi's *Pavanaduta*, probably the earliest of them still extant, all the imitations of Kalidasa's *Meghasandesam* have vied with one another in transplanting into their pastiches as many of its myriad beauties

as they could possibly find room for consistently with the claim to have produced an independent work. The Indian attitude to such things represents a rather marked contrast to the general attitude of the West. Keats put aside *Hyperion* because it was too full of echoes (Miltonic though they were) to his liking. But Samskrit poetry of the classical and even more of later ages has been learned poetry. Kalidasa himself is a great borrower and not the least of our delight in reading him is to be traced to the pleasure of discovering the source of a particular inspiration and the alchemy by which he transmutes the gift of the older poet, Valmiki or Vyasa, in his own crucible. His imitators—and the *Megha*, which has given rise to a whole new *genre*, is perhaps the most imitated poem in the world, more than sixty works having been listed—have not all shown anything like his consummate taste and tact. But it has established such complete sway over the hearts of young poets of all ages, given such poignant and loving expression to the *welt-schmerz*, the romantic phase which every poet must pass through, that their joy of discovery and delight in identification have found a natural outlet in the re-expression of the mood of the *Megha*. They often go so far as to take from it not only the theme and the sentiment but also many of the jewelled phrases that sparkle for ever on the forefinger of Time.

Coming at the end of a long line of admiring disciples of Kalidasa, some of whom have achieved poetry of a high order, Mr. Sastri faces a formidable array of competitors. But to my mind he has created a special niche for himself. The critic of the future may see him as standing out from the welter of second-rate imitators, in the select company of Dhoyi and Vedanta Desika and one or two other later writers, and as having contributed a shade of distinctive beauty to the rainbow which the sun of Kalidasa has projected against the rain-bearing clouds of poetry. I will try to bring out by a brief examination of the *Megha* and some of its imitations, what to my mind Kalidasa set out

to do in that gem of a lyric and in what different ways his intention has been interpreted and implemented by his more successful followers.

Three different strands may be discerned by the analytical critic in the rich and complex fabric of the *Megha*. You have here, to use a different metaphor, a symphony in which you may detect the voice of the poet, the voice of the lover and the voice of the *bhakta*. But it is the poet that is in command, It is his song, at once sad and triumphant, that subsumes and harmonises the yearning of the lover and the devotion of the *bhakta* into that immortal longing, that intimation of sempiternal Reality in which alone we have our true Being.

The whole poem is bathed in a soft lunar light. It begins with a curse and an exile; but the personal sorrow of the Yakasa in separation from his beloved is muted and merged in the gentle melancholy that seems to colour the poet's vision of our mortal lot. There is a note of regret in it for vanished delights ; but in the very recollection of those delights there is sweetness. There is a note of hope also, for what has been may yet be. "I change but I cannot die" said Shelley's cloud. And that, Kalidasa would say, is no less true of man's destiny. If it seems to be our inescapable condition that nothing lasts for ever, that is just as well:

कस्यात्यन्तं सुखमुपनतं दुःखमेकान्ततो वा
नीचैर्गच्छत्युपरि च दशा चक्रनेमिक्रमेण ॥ II–४६ ॥

All hope is grounded in Love. And that, like Friendship, endures; whence this seemingly frail thread derives the strength of whipcord:

आशाबन्धः कुसुमसदृशं प्रायशो ह्यङ्गनानां
सद्यःपाति प्रणयि हृदयं विप्रयोगे रुणद्धि ॥ I–१० ॥

"Out of sight out of mind" is most certainly not true of lovers, the Yaksha energetically maintains, whatever the world might say.

स्नेहानाहुः किमपि विरहे ध्वंसिनस्ते त्वयोगा—
दिष्टे वस्तुन्युपचितरसाः प्रेमराशीभवन्ति ॥ II–४९ ॥

The love that Kalidasa celebrates in the lyric is a state of harmony in the soul. It is present but fugitively amidst the contentions of the crowd, the pomp and circumstance of State, the throbbing master impulses of those who dare and do greatly. It rules in its own sovereign right in that private world where the heart is supreme and in which duke and dustman are equal.

Kalidasa takes care not to invest the plot with too great particularity. His Yaksha is Everyman or rather Every-creature from amoeba to *amara*. "The semi-divinity of the hero", says Prof. Berriedale Keith (from a curious misconception of the poet's purpose), "takes away from the tragic pathos" of the situation, as we miss "a certain measure of reality". The severance of the Yaksha and his bride is, he goes on, "but temporary, their reunion certain, and the grief of the hero seems thus to modern feeling less than manly". But, as I have sought to show, Kalidasa's world-view did not cast man for the role of a protagonist, his head "bloody but unbowed" against a hostile universe run by gods as full of frailty as man himself ; nor was he concerned with a world of violent emotions which may be purged only by fear and pity. "We live"—he seems to say, and by "We" he means not only us humans, but the gods and the demigods, the Titans and the denizens of all the fourteen worlds—"We live our lives in conditions which make a wise passivity and an understanding acceptance of experience the Open Sesame to that rich inheritance for which Providence has designed us". The Yaksha, more than mortal and less than god, is aptly chosen as the symbol of the creaturely state. We are not so much as told his name—he remains merely कश्चिद्यक्षः (*a* Yaksha) for us. Though the twentieth-century author of the *Megha Prati Sandesa* has gallantly tried to fill by the exercise of his invention this and other lacunae, concerning the Yaksha's occupation, the nature of the dereliction of duty which brought

about his fall, and so on, Kalidasa seems to me to have refrained on purpose from loading the poem with poetically irrelevant detail.

There is just a suggestion that the Yaksha fell by his own weakness—thus at the very outset posing the problem of the conflict of private inclination and public duty. There is no hint that the punishment is other than just. It is implicit in the offence and has to be expiated. The Yaksha bears no ill will and there is no trace of sourness in his submission, much less of the thunderous protest of a Prometheus in chains. He holds his soul in patience, knowing that eclipse is but a temporary condition.

And then he sees the cloud. The brilliant inspiration that led Kalidasa to cast the rain-cloud for the role of messenger is only excelled by the happy impulse which made him choose the Mandaakraantaa metre. The cloud is both "Kaamachaaree" and "Kaamaroopee" and withal it is "a thing of wind and water, light and vapour". No more appropriate symbol for the unconquerable and impersonal Spirit of Poetry could have been thought of. There is a power of splendid affirmation in the vitality of the cloud, as it swims into our ken, "like a rooting elephant sharpening its tusk", which puts new life into the drooping Yaksha ;

सन्तप्तानां त्वमसि शरणं

And, indeed, what could be greater balm to the troubled soul than the refreshing breath of poetry.

In the Yaksha's greeting there is something of the yearning of that other poet who, under the grey English skies, cried out like a lover,

Swiftly walk o'er the Western wave,
Spirit of Night!

* * * * *

Then wander over city and sea and land,
Touching all with thine opiate wand—
Come, long-sought!

(Shelley's *"To Night"*)

There is, too the same curious ambivalence in the older poet as in the younger. Tears are not far away; for the cloud, even while it offers you a life-line, makes you sad, you know not why:

मेघालोके भवति सुखिनोऽप्यन्यथावृत्ति चेतः। [I—3]

Does not Shelley say:

"Our sweetest songs are those that tell of saddest thought"?

Sad, mind you, not tragic: it is the cosmic sadness of the ocean's groundswell, that upsurge of emotion which finely attuned spirits feel when they glimpse a felicity that eludes our work-a-day consciousness. Kalidasa propounded his doctrine of Reminiscence to account for it and Wordsworth endorsed this intuition with his intimations of Immortality. Of poetry as "emotion recollected in tranquillity" the *Megha*, and particularly the *Purva Megha*, may be regarded as the most perfect illustration,—always remembering that tranquillity is not the coldness of ashes, but a steady and equable glow.

The Yaksha, that semi-divine being who has perhaps been too apt to take this beautiful world for granted, now sees it with new eyes—as the poet does, unlike us creatures of use and wont. The route to Alaka the cloud is asked to trace passes landmarks which Kalidasa must have known and loved with that uniqueness of devotion which is given only to associations of one's youth. A tender nostalgia envelopes the numerous places—flourishing towns, peaceful villages, gay capitals and rock-strewn lonely haunts—as well as the streams, big and small, whose murmur is in your ears wherever you go.

The cloud starting from Ramagiri is appropriately asked to look at the rainbow that spans the sky above the ant-hill, 'valmika',—which brings to the reader's mind Valmiki and the marvellous rainbow his imagination released—while the poet himself is reminded of the peacock-feather on the tresses of the Wonder Child of Brindavan. This is a fair sample of the way in which the beauty of Nature, the opulence

of tradition and myth, the deep springs of faith are all made, by the wizardry of the creative imagination, to enrich and set off the dominant theme. The cloud is asked to seek Alaka, unresting, unhasting. And, as deep overtones, you seem to hear the poet's message that man must live in the present, but without forgetting the future, that he must pursue the *summum bonum* but at the same time must not fail in those domestic pieties, those little courtesies and those innocent pleasures which make up so much of the staple of happiness and, embalmed in the amber of memory, seem to defy the damage of Time:

काले काले भवति भवतो यस्य संयोगमेत्य
स्नेहव्यक्तिश्चिरविरहजं मुञ्चतो बाष्पमुष्णम् । [I—12]

But the message is never obtruded. The cloud is no passing postman carrying didactic packets. It runs and leaps and laughs. Now it takes its pleasure like a wanton; the next moment, with a grave regard for the eternal values, it fulfils the offices of devotion. One reads with no sense of impropriety of the wind filling the gardens of Mahakala's fane with the fragrance of women's bodies. Look at the unforgettable picture of the Narmada scattering its bounty on the Vindhyan foothills:

रेवां द्रक्ष्यस्युपलविषमे विन्ध्यपादे विशीर्णां
भक्तिच्छेदैरिव विरचितां भूतिमङ्गे गजस्य । [I—19]

The peril that lurks in that river foaming over the rocks is seen as but the reverse of the mighty energy in the bowels of the earth which endows the very mountain with regnant youth. As the cloud moves you seem to see the flowers growing, sleepy countrysides suddenly coming to life. Its mere presence is a benediction, whether it gives or receives. It will, of course, drink of every river that it crosses; but the Yaksha sees this not as the satisfaction of appetite but as the many-phased ritual of love. And the cloud is advised to remember that, be it the Sipra or the Vetravati,

the Gambhira or the Nirvindhya, the Ganga or the Yamuna, its advances should be discreetly suited to the character and circumstances of the loved one. And what amazing virtuosity there is in the variety and vividness of these love recipes!

Though the poet seems to tell the cloud (the Spirit of Poetry, if you please) the course he would like it to take and the things it should prize, be sure he knows better than to put Mercury in harness. The spirit bloweth where it listeth. All that the poet does is by way of sympathetic divination. The Yaksha charmingly pleads that it is not egotism that makes him so sure that the Yakshini grieves for him:

वाचालं मां न खलु सुभगंमन्यभावः करोति
प्रत्यक्षं ते निखिलमचिराद्भ्रातरुक्तं मया यत्। [II—31]

"Thou shalt see for thyself, brother, that every word I have said is true". The poet who directs his inspiration with inner certitude, instead of becoming the slave of a wayward imagination, will remain faithful to his ideal and triumphantly vindicate it.

The *Uttara Megha*, the earlier and larger part of which contains a description of Alaka and the Yaksha's house and a moving account of his spouse's sorrowing existence, while the second and shorter one contains the message proper, is less varied. The emotional tension, however, is greater. The Yaksha, in sketching for the cloud the dejected condition in which he may expect to find his lady, suggests with the generosity of true love that her state must be far worse than his own. All the opulence of the land of Kubera—the golden sand, the emerald banks, the steps of lapis lazuli and so on—serves but to emphasise the grief of separation. Not by raging and ranting, nor again by neglecting her household duties, does the Yakshini express her sorrow. With consummate delicacy the poet allows us to glimpse that settled sadness against which a great love bears up gamely. The tears falling silently on the tuned strings of the Veena, foiling her of the refuge she would seek in art, are not so potent, however, as quite to

extinguish that vivacity of spirit which impels her to address the pet parrot in loving reminiscent vein, while her eyes light up with the least little suspicion of a roguish twinkle:

पृच्छन्ती वा मधुरवचनां सारिकां पञ्जरस्थां
कच्चिद्भर्तुः स्मरसि रसिके त्वं हि तस्य प्रियेति। [II—22]

Kalidasa, the great poet of love, is curiously old-fashioned, according to the notions of the *avante garde*, when it comes to depicting married love. And he insists, as Valmiki does with regard to Sita, that his Yakshini paid scrupulous regard to her duties as a housewife and to the social proprieties. The cloud is told truthfully that during day-time, when she would be busy with domestic chores, she might not brood much on her separation from her lover:

सव्यापारामहनि न तथा पीडयेन्मद्वियोगः। [II—25]

The touching simplicity of the Yaksha's message itself is in accord with the equable affection on which all lasting love is based. He sends his spouse word of his well-being, tells her to await in patience, as he does, the end of his exile which is not far, sustaining herself meanwhile, as he himself does, with day-dreams of the delights that are in store for them on their reunion. In those raptures to come they shall attain deathlessness. The Yaksha's exaltation—with that audible catch in his voice—of the perfection of his beloved might well be the poet's tribute to that Immaculate Beauty which men for ever seek:

श्यामास्वङ्गं चकितहरिणीप्रेक्षणे दृष्टिपातं
वक्त्रच्छायां शशिनि शिखिनां बर्हभारेषु केशान्।
उत्पश्यामि प्रतनुषु नदीवीचिषु भ्रूविलासान्
हन्तैकस्मिन् क्वचिदपि न ते चण्डि सादृश्यमस्ति॥ [II—41]

The poet's Alaka, with its simultaneous proliferation of all the seasons (सर्वर्तुशोभा), is the fit Heavenly mansion of that Ideal Beauty. There time stands still and lovers are not parted. The Yaksha, wishing the cloud the supreme

happiness of never being parted from his spouse the lightning, is by implication invoking the blessings, in the manner of the *BHARATAVAKYA*, of the Eternal Couple who are inseparable like word and meaning and of whose effulgence all earthly beauty is but the pale shadow.

The *Megha* has been traditionally derived from Hanuman's quest in the *Ramayana*. The *Uttara Megha* has many slokas reminiscent of the conversations between Hanuman and Sita. But Kalidasa perhaps derived the germ of the idea of casting the cloud for the role of messenger from the following passage in the Yuddha Kanda:

वाहि वात यतः कान्ता तां स्पृष्ट्वा मामपि स्पृश ।
त्वयि मे गात्रसंस्पर्शः चन्द्रे दृष्टिसमागमः ॥
....
बह्वेतत् कामयानस्य शक्यमेतेन जीवितुम् ।
यदहं सा च वामोरूरेकां धरणिमास्थितौ ॥
केदारस्येव केदारः सोदकस्य निरूदकः ।
उपस्नेहेन जीवामि जीवन्तीं यच्छृणोमि ताम् ॥

(R. Yud. Kan 5-6, 10 & 11)

Later imitators have exploited these hints to the full. While the idea of entrusting the message to a swan, which we find in Sri Vedanta Desika's famous *Hamsa Sandesa* as well as in other and inferior imitations, may have been suggested by the Nalopakhyana in the Maha Bharata, Sri Desika in slokas 39 and 40 of Part II of his poem practically incorporates with verbal alterations the above quoted Ramayana slokas. Dhoyi in his *Pavana Duta* and the Jain writer Vadichandra in his poem of the same name, have made a messenger of the wind, which is perhaps the nearest approximation to the cloud in the possession of the attributes of कामरूपित्वम् and कामचारित्वम्, though because of its invisibility the wind is less plausible as the confidant of the grieving lover.

That apart, the later *Sandesa Kavyas* have, by selecting other types of *Nayakas*, been led to dwell more or less exclusively on one particular emotion. Thus Dhoyi's work, which shows freshness of observation, is dominated by the somewhat torrid passion of Kuvalayavati, the Gandharva damsel of the Malaya region who has fallen head over ears in love with Lakshmanasena the victorious king of Bengal. And it is overloaded with those conceits which are the stock in trade of amatory and pastoral poets but which Kalidasa, though he does not eschew them, uses sparingly and in such a way as not to take away from the overwhelming sincerity of his utterance. While Dhoyi thus stresses the love theme Sri Desika cannot forget his Rama's Divinity, though Rama's anguish as a lover is depicted with all the skill of the courtly poet. He too, like Kalidasa and Dhoyi, describes with loving particularity the main places of interest on the route of the Hamsa, dwelling by preference on the great shrines. But edification is his primary purpose. The Jain *Pavana Duta*, as well as the *Sandesa Kavyas* which make a messenger of the mind, inevitably suffers from a lack of concreteness of theme and imagery; while in the *Nemi Duta*, we reach the limit of improbability, the mountain itself being asked by the love-lorn maiden to act the messenger! Whether it be devotion to the *Ishta devata* or the thirst for the realisation of the Atman that these seek to express, the reader labours under the feeling that their purpose might have been better achieved through the employment of a different convention. Vikrama in his *Nemi Duta* has attempted if not quite achieved a *tour de force* by seeking to build every stanza in his poem by *Samasya Poorana* on the last quarter of each *Megha* stanza in regular sequence. But the artificial straining in many places is all too palpable. A whole host of *Sandesa Kavyas* comes from Malabar. They are of varying merit. But it may be hazarded as a general proposition that the detailed topographical knowledge of the localities (mostly within Malabar) which they display is oddly at variance with the romantic cliches which often do duty for the sentiment of love or reverence.

While love and devotion have thus been the dominant themes of the general run of Sandesa Kavyas, the third and most important strand in the *Megha*, is not consistently followed. The poet communing with the Spirit of Poetry against the background of the beauty and evanescence of the visible world, and seeking to explore with its aid the realm of Ideal Beauty which is also Truth and Love,.... that, I may say even at the risk of repetition, is to me the central significance of the *Megha*: it sets the dominant mood of the lyric. In Mr. Mahalingam's *Bhramara Sandesam* it is this aesthetic aspect of Kalidasa's work that seems to have left its impress most.

His hero is Indra who has taken refuge in a lotus stalk in the Ganga, fleeing from the Brahmahatya dosha which pursues him consequent on his having killed Vrittra, who was none other than the Brahman Trisiras reborn. The story, which Mr. Sastri has taken from the *Sivaleelarnava*, is recounted in the 13th Adhyaya of the sixth skanda of *Srimad Bhagavata*. And Sri Vedanta Desika in his *Hamsa Sandesa* obviously refers to this episode when he makes Sri Rama in his message remind Seeta that *Indrani* and *Parvati* have in their time suffered as cruelly in separation as she does:

शच्याः क्लेशं क्वचन समये तादृशं चिन्तयित्वा

(H. S. II—46)

Mr. Sastri, while making adroit use of the opening for a *Sandesa Kavya* this puranic episode affords, chooses for his messenger a *bhramara* or black bee, who is notoriously a connoisseur in taste and a wanderer-at-will. By making him a denizen of the celestial garden of Nandana, our poet would perhaps discreetly suggest that, unlike a mere mundane honey-gatherer, this heavenly visitant, who, beguiled by the scent of the flowers in Indra's garland, had followed the Devaraja into our terrestrial regions, might be regarded as having, within limits, the power to change his shape, thus vying with Kalidasa's cloud in his versatility. This is a half fanciful

suggestion which I trust the author will forgive; he might consider whether it might not serve as a useful alibi to justify his comparison of the bee with the rudraksha bead in Sl. 94.

Indra's overtures to the bee, the itinerary he sketches out for him and even the attitudes he would impress on him as suitable to particular occasions and contexts are all closely modelled on the Kalidasan pattern. Mr. Sastri is even more liberal in his verbal borrowings than his predecessors. But if he has played the sedulous ape he is also the understanding disciple. He uses his borrowings with insight into the poetic process that culminated in the *Megha.* While closely following the main theme, he plays variations on it which strike no discord, but on the contrary illumine new aspects of it, like the *Sangatis* of the great virtuoso who improvises on a composer's theme. Thus nowhere does he commit the *faux pas* that the author of the *Rama Sandesa* slips into when he makes Rama tell Hanuman the messenger that in order to cross successfully the ocean he must seek refuge at His feet. (परमशरणं केवलं मत्पदं ते) Our poet never forgets that Indra, lord of heaven though he is, is now a supplicant and must speak as such.

Mr. Sastri has not, however, been able to avoid one or two minor bloomers. Thus he speaks of Bhils and Sabaras who are not to be found either in *Jahnu's Yajna Vata* wherefrom the bee is to begin his flight, or in any of the regions to the north thereof along which lies its path. The geography of the *Bhramara Sandesa* is in fact rather foggy. But this does not matter greatly since the bee is asked to touch at no historic place (except *Badarikasrama)*, of which the reader might expect a vivid account such as he gets for instance in the *Megha* of *Visala*. Mr. Sastri, in choosing a terrain which does not give scope for such inspired geography as Kalidasa has been able to work into the texture of his poem, was probably guided by a right instinct. The *Bhramara Sandesa* is the work of the author's youth; whereas the *Megha* was written by a great poet who was also a great traveller and

man of the world, at the height of his powers. While a Kalidasa could confidently work the present and the past, the actual and the ideal, aspiration and experience, into a complex texture, it was a wise limitation that the young poet of the *Bhramara Sandesa* laid upon himself when he decided to pitch his story in the Himalayan region so as not to entangle himself in the bramble of history and geography but allow his youthful wings a free run through the luminous void of an imagined ideal world.

"There is in the *Bhramara* in full measure that sensuous delight in beauty in which the voluptuous imagination of youth revels. There is love also, but of a curious dream-like quality. The poem depicts not so much the pangs of love as the romantic longing of youth which is content to be in love with love. Look at the gaiety of spirit with which the onset of *Vasanta* is heralded as if it were a Royal Progress. The reader ravished by the pomp of nature feels it is good to be alive (10). The humming bee, the blackness of whose body is set off by its golden wings, is seen by celestial damsels as a bit of cloud edged by lightning and emitting faint thunder (17). The Ganga, issuing from the mountain gorge suggests, by her troubled and tumultuous movements, the sorrow of the young girl who leaves the parental home to join her husband (23). If some of the details of the comparison seem far-fetched, the cumulative effect of the *rupaka* powerfully reinforces the emotion. The bee's dalliance as an experienced lover among the creepers and the flowering bushes is pictured with loving, distinctive and appropriate detail. Look at the lordly way he has with the चूतवल्ली (32 & 33) who takes him to her bosom and is exalted by his favours to the proud position of Cupid's bow. Compare this with the wiles he practises, strayed reveller that he is, to regain admittance to the heart of the sorrowing and forgiving lotus where he may sleep securely at night (35).

"The Ketaki flower—that marvellous combination of colour and smell and velvet-like softness—has thorns, it is true; but if you, regardless, hurl yourself at it, how can any

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rasika but applaud thee ?" (50). In those admiring words of Indra is expressed the philosophy of life that appeals to ardent youth. To take life as you find it and to wring the last drop of joy out of it, instead of waiting and hankering for the rose without the thorn, is not hedonism, but the wisdom that lies in following your healthy instincts.

And in the poet's handling of the theme of wedded love, there is the same grave regard for the simple sanctities as you find in Kalidasa ; though like the master our poet too follows the classical convention in the uninhibited description of the free love of the *abhisaarikaa.* Look at the touching picture of the tender and wistful love of the simple woodsman who, on the pretext of wiping the water drops off the body of his beloved who has passed through a drizzle, gives her a stealthy hug and repaints her *makari* on her forehead (52).

The slokas 69—71 depict three different types of women—she who pretends to be angry with her lover and will not be appeased, she who is an innocent totally untutored in the ways of love, and she who is unaffectedly enjoying herself, conscious of the secure affection of her lover. And the different approach the bee is advised to adopt towards each of these cannot but remind the reader of the intimacy between man and Nature that in Kalidasa seems to suggest that the entire universe is in conspiracy to make men happy.

Though it deals with exile and separation there is very little of the elegiac mood in Mr. Mahalingam's poem. His Indra unlike Kalidasa's Yaksha is not for ever superimposing his own preoccupations on his messenger and assuming implicitly that he must be a sympathetic participant in his grief. His bee is, as becomes both its nature and its abode among the celestials, a *nityotsaahee.* While he is decorously to respect the inspissated gloom of *Sthaanvaasrama,* where Kama met his doom, he is asked not to lay undue constraint on his own nature, which is to be ever cheerful, but to rise blithely to the higher regions (62). It is the gay optimism of the

young, their desire to drink life to the lees that the poem celebrates. Inevitably therefore it lacks those lights and shades, those penumbral suggestions which invest the *Megha* with so human a charm. But it should be stated that the poet had planned a Second Part, in which he might have struck a different key, a note of gentle melancholy. After all the hero here *is* Indra, though it is an Indra in exile, and there is no sorrowing in Heaven; whereas the Yaksha is half-mortal.

But it is no small thing to endow convincingly the voiceless life at our doors with the loves and hopes of the sensitive man. There is a power of sustained simile in the brilliant picture of the dancing *Vasantasree* (63). There is an access of heightened emotion when the bee comes into the presence of the Lord living as a *Samsaaree*, for the benefit of us poor mortals, in His own *Pranavaakaara*-home on the lap of Himavan. This change of emotional key is effected, it seems to me, with the same effortless ease with which Kalidasa passes from the grave to the gay (95—98).

And, above all, you find in this youthful poem a maturity of style, a measure of command of the *Vaidarbhee reeti* which escapes the poets who consume much midnight oil. How well the unaffected dignity and the stately simplicity of that style suits the kind of situation depicted in sloka 28 where the Bhil youth pursuing the boar brings to mind the Ancient Kirata who tried the prowess of Arjuna; or that flight of fancy limned in sloka 36 in which the bee lying in its lotus bower awakes at early dawn and its hum is likened to Brahma intoning the Veda in the lotus on the Lord's navel at the dawn of creation. The comparison, if daring, is brought off without violence to *auchitya*. It is by this art of invoking the Eternal Referents that Kalidasa invests our human story with abiding significance. Mr. Mahalingam's poetry is entitled to the attention of *rasikas*, as having at its best something of the same verbal magic and power of inducing *rasa nishpatti*.

Additional Corrigenda.

Page	Line	Error	Correction
iii	26	राक	राल्ड
,,	28	तथा	तया

॥ श्रीः ॥

श्रीमन्महालिङ्गकविविरचितः

भ्रमरसन्देशः ॥

——:o:——

जिष्णुर्वृत्रं तपसि परमे निष्ठितं स्वाधिकार-
ग्रासाशङ्काकलुषमनसा यद्रहस्याजघान ।
तत्पापेन स्वमनुपतता कान्दिशीकः कथंचि-
त्पुण्ये गङ्गापयसि नलिनीनालमासाद्य लिल्ये ॥ १ ॥

तत्रेन्द्राणीविरहगुरुणा दुःखवासेन दीन-
स्तिष्ठन्कामी स किल बिसिनीमात्रगात्रः कदाचित् ।
स्वस्कन्धस्रक्सुरभिसुमनोलोभबद्धानुयात्रं
दिव्यं भृङ्गं स्वमिव पतितं नन्दनात्सन्ददर्श ॥ २ ॥

सद्यस्तानि प्रियदयितया नन्दनामोदवर्षि-
श्रीमद्वातायनपरिलसद्वैजयन्तोषितानि ।
स्मारं स्मारं सुरपतिरहान्यप्सरोनृत्तगीत-
श्लाघावेशाविदितगलितान्यश्रुकण्ठो निदध्यौ ॥ ३ ॥

भूयश्शोकं कथमपि निगृह्यात्मवान् भृङ्गयूना
शच्याः किञ्चिद्धृदयमसहोत्तापमाश्वासयिष्यन् ।
स्वावासाब्जप्रसृमरमधुक्षोदक्लृप्तार्घ्यमेनं
बन्धुप्रीत्या किमपि मघवा स्वागतेनाजुहाव ॥ ४ ॥

पुष्पप्रेक्ष्यं मधुनवकणास्वादलोलः क्व भृङ्गः
सन्देशार्थः क्व च विरहिणा प्रापणीयः प्रबुद्धैः ।

दूत्येनैनं तदपि कृपणः प्रेषयिष्यन् ययाचे
युक्तायुक्तेष्वकुशलधियः प्रायशो ह्यार्तिमन्तः ॥ ५ ॥

जातं भद्र त्रिदशनगरीकल्पवाटीनिकुञ्जे
जानामि त्वां मनसिजधनुर्ज्यालताभृङ्गवर्ग्यम् ।
एकावासप्रणयसदृशं तत्किमप्यर्थ्यसे त्वं
प्राप्ते दुःखे न खलु सुहृदो विश्रमस्थानमन्यत् ॥ ६ ॥

मन्दाराणां मधुमधुरिमास्वादलोलस्य नूनं
चेतः पृथ्वीचिरपरिचयद्वेषि ते तर्कयामि ।
तत्प्रस्थाय त्रिदिवमचिरात्कामचारिन् यियासु-
र्विश्लिष्टस्य प्रकृतिसुलभां प्रार्थनामभ्युपेहि ॥ ७ ॥

शोभाहेतोर्निखिलजगतां माधवस्यासि मित्रं
त्वय्युद्भ्रान्ते वनभुवि जना निर्विशन्ति प्रमोदान् ।
गायं गायं रमयति भवानुत्सुकानां मनांसि
त्वत्तस्तापव्यपनयपटुर्नेतरः प्रोषितानाम् ॥ ८ ॥

मत्प्राणा सा सुचिरमनुपश्रुत्य वार्तां मदीयां
नैराश्यार्त्किं किमिव विधुरा दारुणं न व्यवस्येत् ।
तत्प्रेयस्याः प्रशिथिलमनस्संविधानक्षमं म-
द्भव्योदन्तं मधुकर हर श्रोत्रपेयं मरन्दम् ॥ ९ ॥

पुष्पापीडो मलयपवनामोदसान्द्रानुलेपो
गायन्माद्यत्परभृतरवैरुत्प्रमोदानुरूपम् ।
नृत्यन्तीभिर्विरुवदलिनीनूपुरं वल्लरीभि-
र्यात्रामित्रं जगदनुविशत्यद्य ते माधवोऽपि ॥ १० ॥

काले चास्मिन् प्रतितरुलतं विभ्रमादेशदक्षे
त्वामासन्नं मनसिजकलाबोधमौखर्यभाजम्।
कस्संसक्तप्रियजनसखो नोपतिष्ठेत कामी
न स्यादेवं विरहविधुरः कोऽपि मत्तुल्यभाग्यः॥ ११॥

मार्गासक्त्याप्युपवनगृहानाविविक्षोस्तवार्घं
प्रत्यग्राभिः कलयति मधुस्सत्क्रियां मञ्जरीभिः।
प्रस्थाने त्वां त्वरयति मरुद्दक्षिणश्चानुकूलो
निर्व्याक्षेपः कथयति समारम्भ एवार्थसिद्धिम्॥ १२॥

नीलच्छायं कनकगरुतं चित्रविभ्रान्तखेलं
त्वामाश्चर्यादलिसमुदयो यस्तु पर्यावृणोति।
अन्वेष्यत्या हिमशिखरिणस्सर्व एष प्रमुग्धः
सद्यः स्निग्धं परिचितगुणं को विहातुं क्षमेत॥ १३॥

अभ्यागन्तुं महितमवनेः पूजया यान्वगृह्णा-
न्मातेव त्वां सरसिजमधुस्तन्यमापाययन्ती।
गङ्गामेनां त्रिदशनगरारोहणीं जन्मभाजां
भक्तिप्रह्वः कलरवपटुः पूर्वमामन्त्रयस्व॥ १४॥

मार्गं तावन्निशमय सखे गच्छतस्तेऽनुकूलं
पश्चाद्वस्तु प्रियजनहितं श्रोष्यसि स्नेहसारम्।
यस्मिन्यास्यस्युपवनसरःपर्वताभोगरम्ये
श्रान्तः श्रान्तः श्रियमनुभवन् पुष्यतो माधवस्य॥ १५॥

यज्ञक्षोणीग्रसननिपतद्वीचिमालावलेपां
पीत्वा गङ्गां श्रवणविवराद्योऽनुनीतस्ससर्ज।

जह्नोरस्मादनुसर दिशं वासपूतादुदीचीं
क्षेत्रान्मुक्तश्शर इव पतन्कामिलक्ष्ये सरेण ॥ १६ ॥

अङ्गच्छायाप्रसरमभितः पत्रविद्योतभिन्नं
व्यातन्वन्तं रणितसुभगं दूरतस्त्वां विभाव्य ।
मेघच्छेदं विलसिततडिद्वल्लरीकर्बुराभं
शङ्किष्यन्ते विबुधसुदृशो मर्मरध्वानिनं खे ॥ १७ ॥

स्वर्गं गङ्गावतरणपथप्रातिलोम्येन यास्य-
न्नग्रे द्रक्ष्यस्यचलमुदगाघाटरेखां धरित्र्याः ।
उच्चैरुच्चैरुपचितशरद्वारिदश्रेणिशुभ्रं
नीचैर्नीचैर्निबिडविपिनानीलसानुं हिमाद्रिम् ॥ १८ ॥

तं शैलेन्द्रं श्वशुरपदवीरूढमर्धेन्दुमौले-
श्शेषप्रख्यं दशशतशिरस्तुङ्गमाभोगभीमम् ।
प्रत्यासीदन्प्रणम गिरिशावासपूतोत्तमाङ्गं
कस्यात्यन्तं न भवति तथाऽभ्युन्नतोऽभ्यर्हणार्हः ॥ १९ ॥

तस्योपान्ते गजजलदयोस्सन्दिहानर्षिकन्या-
त्रस्तापांगोत्पलवनचितं व्योममार्गं विगाह्य ।
पूतानाचामय परिमलोद्गारिणो होमधूमान्
वातोद्धूतानचलकटकासङ्गिनामाश्रमाणाम् ॥ २० ॥

तेषां वाप्यस्तव मुनिवधूहस्तसिक्तालवालाः
पुष्पप्रायामिव भुवि पटीमास्तृणन्त्यस्समृद्ध्या ।
मध्वासारा यदपि नयने नन्दयिष्यन्ति नैता
निर्वेशार्हास्सुभग मुनिभिः शम्भुपूजोपहार्याः ॥ २१ ॥

क्षोणीकर्णादिव सुमहतो निष्पतन्ती भुजङ्गी
शृङ्गोत्सङ्गप्रणयिगिरिशोत्तंसभासामिवौघः ।
मौर्वीवारादचलधनुषः प्रेक्षणीयत्वमेष्य-
त्यद्रेः प्रस्थात्क्षितिमवतरन्त्यभ्रसिन्धुस्ततस्ते ॥ २२ ॥

प्रालेयास्राविलकुवलयप्रेक्षणा प्रस्खलन्ती
गण्डग्राव्णामपि च निचये व्यानताम्भोजवक्त्रा ।
सभ्रूभङ्गा त्रुटितपतितैरूर्मिभिर्विह्वलेयं
तत्रापृच्छां कलयति पितुः प्रस्थिता भर्तृगेहम् ॥ २३ ॥

तस्मिन्नद्रौ मधुप युगपत्क्लृप्तसर्वर्तुशोभे
सानौ सानौ विहृतिरसिकस्वर्वधूसंप्रचारे ।
सिद्धिक्षेत्रे निखिलतपसां धाम्नि सर्वौषधीना-
मा कैलासात्तव खलु पथः सूचयित्रीयमेव ॥ २४ ॥

आरुह्योच्चैः सरिदभिमुखः शैलराजस्य सानुं
निर्वेशार्हा विश वनभुवो माधवोन्निद्रशोभाः ।
धत्ते पुष्पच्छविशबलितश्यामलिम्ना स यासां
ताराकीर्णं विगलितमिव व्योम भृङ्गोपघातात् ॥ २५ ॥

त्वामामूलप्रसवपिहितानोकहश्रीमनोज्ञा
मत्वा नूनं त्वदुपचरणादात्मनश्चारिताार्थ्यम् ।
गृह्णन्ती सा परभृतगिरा स्वागतोक्तीर्वनाली
प्रत्युद्यास्यत्युपहितमधुक्षोदसेव्यैर्मरुद्भिः ॥ २६ ॥

तत्राविश्य भ्रमर मिलितैः स्वैर्गणैर्गीयमानः
पुष्पे पुष्पे मधुपरिमलोद्गारिणि प्राप्तखेलः ।

दुर्दान्तेभोन्मथितसरलस्कन्धनिर्यासगन्धे
मार्गे गङ्गामरुदभिवृते न क्लमं लक्षयेस्त्वम् ॥ २७ ॥

तत्र द्वीपिद्विपहतिहृतं चर्मवासो वसानान्
धृत्वा चापं समनुपतितान् भिल्लयूनो वराहम् ।
अन्वग्यान्त्यः शबरसुदृशः पूर्वकैरातवृत्तं
प्रेङ्खद्बर्हाञ्चितपृथुकुचा दर्शयिष्यन्ति साक्षात् ॥ २८ ॥

नीरन्ध्राणां तटविटपिनां वृष्टपुष्पेऽभ्रसिन्धो-
र्द्रष्टासि त्वं पथि नगदरीर्द्वारि कुञ्जोपगूढाः ।
यासु क्रीडारभसमृदिताभीरवामभ्रुवां स्यु-
स्त्वद्झङ्कारैर्मणितरणितान्युन्मिषद्भूषणानि ॥ २९ ॥

तत्रोत्फुल्लस्तबकविनतां सन्निपीड्योत्प्रकम्पां
व्यालोलाग्रैरभिनवशिफैर्वारयन्तीमिवारात् ।
सीत्कुर्वन्तीं सुरभिपवनैर्निर्विशेस्त्वं न रागात्
कां कां वल्लीं किसलयरदाच्छादनास्वादलोलः ॥ ३० ॥

सा सा वीरुत्तव तु मिलनं यौवनोद्दामवाञ्छा-
माङ्गल्याविष्कृतिपटुगिरो मारनासीरनेतुः ।
लब्ध्वा नूनं भ्रमर सुरभेर्वीक्षणस्येव पात्रं
संमोदेनोच्छ्वसिति न यथा माति सर्वाङ्गकेषु ॥ ३१ ॥

भङ्क्त्वा शश्वन्मुकुलमदयं मत्तगानैकताने
खिन्ना खिद्यत्यपि परभृतेऽनङ्गसम्भावनाङ्गे ।
त्वामक्लिष्टस्वदनरसिकं चाटुवादप्रवीणं
प्रेम्णा वक्ष्यत्युरसि मधुनोल्लासिनी चूतवल्ली ॥ ३२ ॥

आमूलोद्यत्सुमभरनता धीरनादं पिकेषु
प्रोद्गायत्सु त्वयि च सगणे बध्नति श्रेणिमग्रे ।
मध्योन्मीलन्निशितमुकुला चूतवल्ली समेष्य-
त्याबद्धज्योन्नमितमुखरानङ्गचापप्रभावम् ॥ ३३ ॥

भुक्त्वा नव्यार्तवपरिमला वीरुधो मार्गलग्ना
वातेनोदाहृततरतमत्वेन सख्योपनीतः ।
सायं क्षीबे श्रयति तपने वारुणीमीर्ष्ययेव
व्यामीलन्त्याः प्रविश हृदयं मञ्जु गुञ्जन्नलिन्याः ॥ ३४ ॥

वैमुख्येन भ्रमर सुचिराज्ञातमन्तुस्त्वमस्या
भित्वा किञ्चित्प्रणयमधुरैर्मुद्रणां चाटुवादैः ।
पश्चात्तप्तः प्रशिथिलदरोच्छ्वासदीनाननायाः
किञ्जल्काढ्ये मृदुनि गमयेर्यामिनीमङ्कसीम्नि ॥ ३५ ॥

तोये नीलद्युतिमति भवान् सुप्तमीनेऽधितिष्ठ-
न्नब्जं नालोन्नतमभिभवत्यन्धकारे जगन्ति ।
सृष्टेः पूर्वं मधुदमयितुर्नाभिनालीकसद्म-
न्युद्यद्धोषं मधुररणितैः स्मारयेदब्जयोनिम् ॥ ३६ ॥

गङ्गापद्मोच्छ्वसनपिशुनैः शैलदूराधिरोह-
श्राम्यज्जङ्घैरुषसि पवनैर्मन्दमुद्धोष्यमानः ।
पन्थानं स्वं श्रय पुनरपि त्वादृशाः किं परार्थे
व्यूढारम्भा विषयललितैरन्तराऽऽपह्रियन्ते ॥

तेनोदीचीं व्रज निबिडितः पादपर्वीतघर्मो-
त्तापायासश्रमरहरिणैः सेवया वीज्यमानः ।

मन्द्रध्वानैः श्रुतिपुटसुधासेचनाच्चन्दनद्रु-
च्छायानीतश्रमवनचरीशीतलापाङ्गपातम् ॥ ३८ ॥

तत्राबद्धप्रचुरकुसुमा सस्मरापाङ्गपातं
श्रान्तं कान्तं मृगमदशिलाऽऽसीनमाखेटमुक्तम् ।
दत्त्वा सद्यो द्रुतहिमजलं चामरैर्वीजयन्ती
भिल्ली वक्त्राम्बुजनिपतनैर्न त्वयोद्वेजनीया ॥ ३९ ॥

त्वज्जातीयैर्निपुणविहितच्छिद्रपूर्णानिलानां
क्वाणे क्वाणे परिविचलतां कीचकानां यदि स्यात् ।
टात्कारोग्रः सपदि तु दवोपप्लवस्तत्प्रवातै-
र्ज्ञात्वा दूरात् कुरु समुचितं कञ्चिदध्वप्रभेदम् ॥ ४० ॥

प्रत्यासन्नस्तदनु बदरीकाननस्याश्रमान्त-
र्ध्यानैकाग्रं परमपुरुषं क्षेमहेतोः प्रजानाम् ।
व्यालम्ब्याधः कियदिव नमन् दक्षिणीकृत्य यायाः
श्रेयो दिष्ट्या पथि परिणतं तद्धि नोल्लङ्घनार्हम् ॥ ४१ ॥

पुण्यां तत्राश्रमकमलिनीं सेवितां खेचरीभिः,
स्नानाभ्यर्चाविधिसमुचितं व्यापृतैश्चर्षिवृन्दैः ।
मध्याह्नार्कक्लमधृतमधुस्वेदपालिं भजेथा
विश्रान्तः सन् क्षणमनु ततः सम्प्रतिष्ठस्व भूयः ॥ ४२ ॥

आतत्मार्गो हिमशिखरिणः पुष्पितः सर्व एव
स्वर्गोत्कण्ठी त्वमसि विषहे नापि कालातिपातम् ।
त्यक्त्वा तत्तद्वनपरिमलस्वैरदूरानुरोधं
संक्षेप्योऽध्वा तदिह भवता क्षिप्रमूर्ध्वैकवृत्त्या ॥ ४३ ॥

ऊरूत्पन्ना नरसखमुनेरप्सराः सा यदि स्यात्
सेवाहेतोर्गुरुमुपगता तां प्रतीक्षस्व किंचित् ।
सार्थं सायंनटमियमुपस्थातुमारूढमार्गा
यात्रामित्रं व्यपनयतु ते खेदमुत्तंसगन्धैः ॥ ४४ ॥

नूनं त्वय्युत्पतति गगनं बाणवेगातिपाति-
च्यानीलाभां तव विसृमरामन्वगच्छिन्नदीर्घाम् ।
प्रेक्षिष्यन्ते सकुतुकनिजापांगसंसृष्टवीची-
भंगां गङ्गाप्रणयियमुनानिर्विशेषाममर्यः ॥ ४५ ॥

तन्त्रीमेलश्रुतिकृदपि यो विग्रहे पक्षपाती
तुल्यं मित्रं सुरदनुजयोर्विश्वसञ्चारशीलः ।
सोऽयं वीणामुनिरिव किलेत्युन्मुखैस्तापसानां
वृन्दैरभ्यर्हितचतुरिमा निक्वणन् मन्द्रमीशाः ॥ ४६ ॥

दूराद्द्रक्ष्यस्यचलकटके पक्षवद्धूयमानान्
मेघानम्भोभरपरिणतान्वप्रकेलिष्विवेभान् ।
विद्युत्केतौ स्तनितपटहे बर्हियोधे बलाका-
मालोन्नद्धे नगपतिपुरद्वारि ये कुञ्जरन्ति ॥ ४७ ॥

वातैर्मेघोदरविगलितैर्धूतकल्हारषण्डैः
प्रत्युद्यातः परिमलवहैरुन्मिषत्केतकानाम् ।
संमन्येथाः पथि शिखिकुलैर्नृत्तसन्दर्शनोद्य-
द्बर्होल्लासैः समुपचरितस्तत्र किञ्चिद्विलम्बम् ॥ ४८ ॥

बाहाक्षेपैर्मनसिजरुजोऽसह्यतां व्यञ्जयन्त्याः
फुल्लत्पुष्पासितमल्लिकापांगकान् निक्षिपन्त्याः ।

भूलीवासोविगलनवशाल्लक्ष्यगुच्छस्तनाया
नो मालत्याः प्रणयमुचितं तत्र ते विप्रलब्धुम् ॥ ४९ ॥

कृत्नेतावान् परिमलभरः क्वाथ निष्टप्तहेम-
श्लाघ्यो वर्णः क्व च तदुभयं मार्दवेनापि युक्तम् ।
तत्केतक्यां त्वमविगणयन् कण्टकानापतेश्चे-
दास्वादज्ञः क इव भवतः साहसं नाद्रियेत ॥ ५० ॥

प्रस्थे तस्मिन् विकचकुटजस्कन्धसंरब्धकेकि-
क्रीडानृत्तेक्षणरसकुटीनिर्जिहानर्षिब्राले ।
आवासस्योपरि विवलतोर्होमधूमाब्दयोर्हि
ज्ञातुं भेदं परिमलवशात् त्वत्प्रवृत्तिः प्रमाणम् ॥ ५१ ॥

बाष्पप्रायैरभिनवघनैरग्रतर्क्योपयातै-
र्ग्रस्तोन्मुक्तां वनचरवधूं लुप्तपत्रावलीकाम् ।
आलिङ्ग्यार्द्रां तनुपरिमृजाव्याजलाभात्प्रहृष्टः
कान्तो यत्रालिखति मकरीं भूय एवानसूयुः ॥ ५२ ॥

यत्रालीनानसितजलदेष्वन्तरा दुर्विभाव्या-
नप्राप्यैभानभिमृतकुपितो लक्ष्यमन्वेषमाणः ।
उद्गर्जन्तं तदितरघनं दारयिष्यन्निपत्यो-
ल्लिख्यद्विद्युद्वलयवलितो भाति पारीन्द्रपोतः ॥ ५३ ॥

यत्रोन्निद्रार्जुनसुरभिलस्पर्शनोद्धूतजम्बू-
कुञ्जश्यामे पथि रमयितुः प्राप्तसंकेतधाम्नः ।
त्वन्निर्ह्रादः किमु न कलयेन्मञ्जुशिञ्जानकाञ्चि-
प्रत्यासीदद्धृदयदयिताविभ्रमं संभ्रमाय ॥ ५४ ॥

हित्वा लौल्यं द्विरदकरटे कर्णतालाविलङ्घ्ये
चेतः कृच्छ्रादपि नियमयन् केतकीषु प्रसक्तम् ।
धाराङ्कराहतकमलिनीदर्शनक्लेशमील-
च्चक्षुर्वेणोः क्वचन विवरे तत्र विश्रान्तिमिच्छेः ॥ ५५ ॥

भूयश्चञ्चूपुटपरिसरप्राप्यवर्षाग्रबिन्दु-
स्वैरास्वादप्रमुदितवलच्चातकादद्रिभागात् ।
तस्मादूर्ध्वं व्रज सुरसरित्तीरकुञ्जानि पश्य-
न्नाराद्गर्जद्घनशिथिलितद्रुमानप्रहाणि ॥ ५६ ॥

वर्षोन्मृष्टाश्मनि गिरितटे काकपक्षच्छविं तां
नानाधातुच्छुरणरुचिभिः क्वापि संकीर्णवर्णाम् ।
क्लान्ताप्युच्चैस्तटनिबिडिताभ्यागमां कन्दरास्यात्
क्वाप्युद्गीर्णामतटपतितां स्वर्धुनीं द्रक्ष्यसि त्वम् ॥ ५७ ॥

स्वर्गौकोभिर्गगनपथिकैः कीर्णपुष्पोपहारां
मेघैर्मन्द्रध्वनितसुभगं किञ्चिदापीततोयाम् ।
गच्छन्नेनामभि मधुमुचा वृक्षषण्डेन गूढां
स्वैरोन्मीलन्मधुररणितः स्यास्त्वमुत्साहभूम्ना ॥ ५८ ॥

दिव्यस्त्रीणां कुचतटगलत्कुङ्कुमावासितायाः
प्रोद्गाढायाः करटिभिरुरःपीडनोद्वर्तिताम्बु ।
सप्तर्षीणां नियमविधिभिः पूतपुण्योदकाया-
स्तस्याः स्थाण्वाश्रममचपलस्तीरसीमन्नुपेयाः ॥ ५९ ॥

भस्मप्रायस्मरतनुमृदुस्पर्शमानानुकूल-
स्पन्दोन्मीलन्मरुति गिरिश[illegible] ।

तत्रायत्तप्रचितनियमैस्तापसैर्नित्यजुष्टे
कालज्ञस्त्वं त्यज मुखरतामभ्यसूयोपदेष्ट्रीम् ॥ ६० ॥

तस्यातीतःपरिसरभुवं कामपत्नीप्रलापै-
रव्याप्यस्नाविलखगमृगां वीतलीलाप्रखेलाम् ।
आशाभङ्गव्यथितगिरिजादीर्घनिश्वासदग्ध-
म्लायद्वल्लीवृतमनुसरेरोषधिप्रस्थमार्गम् ॥ ६१ ॥

नित्योत्साहिस्तव न पदवी शोकदिग्धा समग्रा
गन्धोन्मादाभिधमगतटं यत्प्रवेक्ष्यस्युपान्ते ।
यं कैलासादवजितसुरोद्यानशोभाविशेषं
यक्षद्वंद्वान्युपवनमिव क्रीडितुं संश्रयन्ते ॥ ६२ ॥

उन्निद्राम्भोरुहसुवदनाफुल्लनीलोत्पलाक्षी
लोलम्बालीघनकचभरा मञ्जरीचारुहस्ता ।
श्रीर्वासन्ती परभृतरवालापिनी कर्णिकारैः
शुम्भत्पीताम्बरपरिवृता तत्र नृत्यत्यजस्रम् ॥ ६३ ॥

उद्यत्यावारितदृशि रजस्युद्भटे मञ्जरीणां
तत्राधूतोद्दलितसुमनोबाणकीर्णेऽन्तरिक्षे ।
वीर्योत्कर्षं प्रथयति मृधे कोकिलेऽनंगजेतु-
स्त्वज्झंकारस्तुलयतु जयश्रीतुलाकोटिनादम् ॥ ६४ ॥

तत्रोन्मीलत्स्मितकुसुमिते दन्तवासःप्रवाले
चञ्चच्छोणांगुलिनवदले फुल्लवक्षोजगुच्छे ।
श्वासैः प्रख्यापितपरिमले कुन्तलालोलभृंगे
किं तन्वङ्गीवपुषि ललिकाविभ्रमस्ते न भावी ॥ ६५ ॥

धातुच्छेदैः सुरभिहरिणासङ्गसंक्रान्तगन्धैः
स्निग्धग्राविण द्युचरसुहृदस्तत्र क्लृप्ताङ्गरागाः।
नानारत्नच्छविभिरभितो रञ्जिते व्योम्नि शश्वत्
सन्ध्याभ्रान्त्या द्रुतमभिसरीमण्डनान्यारभन्ते ॥ ६६ ॥

गङ्गाकूलव्रततिभवनेष्वोषधीनां प्रभाभि-
स्तस्मिन्पौष्पे सुरतशयने गन्धसारैर्मरुद्भिः।
त्वय्युद्गायत्यथ सुरवधूसंभ्रमालिङ्गिताङ्गै-
र्निर्विष्टं यद्युवभिरजरं यौवनं तद्धि धन्यम् ॥ ६७ ॥

आधूतस्य व्रततिषु चटुं धृष्टचेष्टाश्चतास्ता-
स्त्वत्तो गृह्णन् क इव न भवेत्तत्र दक्षः प्रियासु।
दृष्ट्वाऽशोकस्तबकचपलं दष्टचूतप्रवालं
श्लिष्टाब्जं त्वामपि तरलिता का न मानं विजह्यात् ॥ ६८ ॥

काचिन्मिथ्याकलुषमनसा तत्र चेद्भ्रूविभङ्गैः
साचीकृत्याननसरसिजं न प्रसादं समेति।
तामुद्विग्नां कुरु निपतनैर्यावदुद्भूय भानं
कान्ताश्लेषं स्वयमशरणा कातराङ्गी श्रयेत ॥ ६९ ॥

वामां केलिष्वनुनयशतैरप्यसाध्यानुकूल्यां
व्यादिश्य त्वामधरमधुनो गृध्नुमभ्युत्पतन्तम्।
कश्चिन्मुग्धां सपदि चतुरस्त्रासयन्घूर्णमाना—
पाङ्गां नेतुं किल नगदरीं पारयिष्यत्युपांशु ॥ ७० ॥

उच्चैरुच्चैरधिकसुरभिण्याशया विभ्रमन्ती
त्वत्संभोगादधिगतगुणं सुन्दरी कापि सूनम्।

कान्तस्कन्धप्रणिहितकराऽभ्युन्नता यद्युपैतुं
स्विद्यद्वक्त्रा प्रभवति न तां सन्निपत्यार्दयेथाः ॥ ७१ ॥

फुल्लद्वृक्षे स्तिमितसलिले मुग्धसत्वे वनान्ते
शर्वोत्तंसद्युतिविलसिते सैकते स्वर्गधुन्याः ।
संसक्तानां गिरिशचरितं गायतां किन्नराणां
स्वनोन्मीलत्कलरवपटुस्तानमादास्यसे त्वम् ॥ ७२ ॥

हित्वा कर्णाञ्चलचपलतां चित्रसंदिग्धरूपै-
र्दानाम्भोभिर्विलयनमिव प्राप्नुवद्भिर्गजेन्द्रैः ।
मुक्तग्रासैरपि च हरिणैरूर्ध्वनिष्पन्दकर्णै-
स्तेषां गीतामृतमविचलैः श्रूयते येन चित्रम् ॥ ७३ ॥

स्थित्वा स्थित्वा नतमनु पुरस्तिर्यगुन्नामितार्धं
दत्त्वा दत्त्वा क्वणितवलयं हस्ततालं चरन्त्यः ।
गीतैरावृत्त्युपचितरसैर्वर्णितेशापदानैः
कुर्युः प्रीतिं तव मृगदृशः तत्र हल्लीशनृत्ते ॥ ७४ ॥

नृत्तावेशप्रमुषितहृदां रोमहर्षाञ्चिताना-
मालिङ्ग्याङ्गान्यमरसुदृशामंशुकान्तावलम्बी ।
धुन्वन्नूर्वोर्वसनमलकानुन्नयन्गन्धवाह-
स्त्वद्वद्दृश्यान् चिकुरनिकरांस्तत्र चुम्बेदुपेत्य ॥ ७५ ॥

स्वर्णाम्भोजां मणिमयतटां धार्तराष्ट्रावकीर्णां
रम्भायक्षेश्वरसुतजलक्रीडया तिक्ततोयाम् ।
नो चेत्त्वं निर्विशसि नलिनीं तत्र यक्षाधिपस्य
व्यर्थं मन्ये तव विचरितं मादने गन्धपूर्वे ॥ ७६ ॥

आलिङ्ग्यैनामहनि सुमुखीं कर्णिकाबन्धुरोष्ठीं
सायं सुप्तां सममनुविशन् कोशबन्धं सहेथाः ।
पायं पायं मधुसुमनसामुज्झिताऽसीति वाचो
दोषान्वेषप्रखलमनसां सन्तु वैतथ्यभाजः ॥ ७७ ॥

पाथोजिन्याः प्रतनुगुणभङ्गैकदक्षे मराले
सौभाग्यास्वादनचतुरिमा दृश्यते कीदृशोऽयम् ।
त्वत्तः कोऽन्यः सहृदयवरः कार्ष्ण्यतः का विगीति-
र्वर्णोन्मादी प्रलपतु जनः सा हि जानाति तेऽर्घम् ॥ ७८ ॥

तत्किञ्जल्काधरमधु पिबन् तन्मृदूच्छ्वासगन्धं
जिघ्रंस्तस्या मुकुलितदलोद्गाढसंश्लेषमिच्छन् ।
पद्मिन्यास्त्वं चिरमनुभवानङ्गसर्वस्वमङ्का-
रोहं तादृग्गुणपरिमलां को न लब्ध्वा रमेत ॥ ७९ ॥

प्रातश्चक्राह्वयकलरवैर्भद्र जातप्रबोध-
स्त्यक्त्वा शय्यासरसिजमतो गन्तुमुच्चैर्व्यवस्यन् ।
शैत्येनेव प्रसभमुपलीभूतशर्वेन्दुभासां
पश्योच्छ्रायं तरलितदिनप्राभवं श्वेतशैलम् ॥ ८० ॥

आदिद्वन्द्वं निजगृहतया यत्तमास्थाय चक्रे
तेनानन्यक्षितिभृदुचितां कान्तिमत्तां स बिभ्रत् ।
ज्योत्स्नाप्रीत्या पटुकलकलैरभ्युपात्तश्चकोरैः
स्मृत्वेवोच्चैः प्रहसति दशग्रीवचापल्यवार्ताम् ॥ ८१ ॥

हैमैः कूटैरुपचिततनोः शैत्यसर्वस्वधाम्नः
किं तस्याद्रेरपि पशुपतिः स्मर्तुमेवोत्सहेत ।

यद्यर्धाङ्गे न वहति दृढं कामिनीं स्यूतदेहां
पाणौ फाले यदि च दहनं प्रज्वलन्तं न धत्ते ॥ ८२ ॥

भस्मीकृत्य स्वमपि शशिनं बन्धने पातयित्वा
दूरात्त्रस्यन्मधुनि शिखरे स्वीयबाणापमृत्यौ ।
पश्यत्फालं स्थितमपि हरं पार्वतीभ्रूविलासैः
पर्याप्तास्त्रो वशयति हठात्तत्र खल्वात्मयोनिः ॥ ८३ ॥

नित्यं कान्ताग्रथितवपुषं तत्र यक्षाः प्रमाणी-
कृत्येशानं निजगृहपतिं मारमाराधयन्तः ।
हेमन्ताहान् शिशिरमरुतः स्फाटिकीः शैलभूमी-
र्मन्दारद्रूनपि हिमजलान्यादरान्निर्विशन्ति ॥ ८४ ॥

दूराच्छैलानिलतरलितस्फारनीहारवर्ष-
क्षीरांबोधेरुदितममरीसंसदस्त्वां निरीक्ष्य ।
किं स्विद्धालाहलमिति भयान्नीलकण्ठं द्रवन्त्य-
स्तारोन्निद्रैस्तव तु रणितैस्तूर्णमाश्वासनीयाः ॥ ८५ ॥

तत्र श्रोणीभरकृतपदन्यासमुद्रा नवेषु
प्रालेयेषु प्रबलमदनाः खेदमन्दं व्रजन्त्यः ।
रुद्धालोकास्तुहिनपटलैर्विह्वलास्त्वं नयेथाः
सङ्केतानि द्युचरसदृशो गुञ्जितैर्मार्गदर्शी ॥ ८६ ॥

तस्मिन्मुग्धा अपि युवतयो हैमनेनानिलेन
प्राप्तोत्कम्पा हृषिततनवः सान्द्रसीत्कारवत्यः ।
आयास्यन्ति प्रणयिषु भवद्गुञ्जिताप्तोपदेशैः
कुञ्जस्यान्तः सुरतशयनामर्दसर्वंसहत्वम् ॥ ८७ ॥

प्रालेयार्द्रैर्नवकिसलयैरश्रुधौताधराणां
शुष्यत्कण्ठैरपि परभृतैः शोकमौनं स्थितानाम् ।
त्वद्विश्लेषव्रतमसुमनोमण्डनैर्बिभ्रतीना-
मंगैस्तत्र व्यपनय शुचं सान्त्वनैर्वल्लरीणाम् ॥ ८८ ॥

काशानर्कान् कनककुसुमान्येव निर्माल्यलेशान्
संगृह्णन्त्यो मुनिपरिषदस्तत्र भक्त्या गणेभ्यः ।
कुन्दे लोध्रे कुतुकितहृदः खेलतः कल्पवृक्षे
नावज्ञेयास्तव मतिमतो मास्मभूच्छैवमागः ॥ ८९ ॥

भस्माकीर्णं भुजगवलयोद्वर्तनैरीश्वराङ्गा-
द्भ्रेधोविष्णुप्रमुखविबुधैर्भक्तिनम्रैरुपात्तम् ।
तत्रावेक्ष्य प्रचिनु विलुठंस्तन्निजाङ्गेषु याव-
त्स्वान्ते यद्वद्बहिरपि तथा निर्मलस्त्वं विभासि ॥ ९० ॥

उत्तंसेन्दुप्रसृमरसुधास्वादतृप्तान्तरात्मा
पूतश्शंभोस्तरलितजटातोयसक्तैर्मरुद्भिः ।
अङ्गे धृत्वा भसितकवचं तत्र नामानि गाय-
न्नन्वीयास्त्वं चरितमनघः शाम्भवानां मुनीनाम् ॥ ९१ ॥

गौरीहस्तादृतघटजलैः सिक्तसंवर्धितानां
मन्दाराणां मधु विगलितं प्राश्य मूलालवाले ।
दिव्यं तेजः किमपि करणेष्वन्तरप्यात्मवेद्यं
लब्ध्वा शम्भोः सविधगमने संयमेन व्यवस्येः ॥ ९२ ॥

कन्दर्पाज्ञामुखरितमुखः कामवार्तासहायं
देवं यायां कथमहमिति भ्रातरास्तां विचारैः ।

झंकारैस्त्वं द्रुतमृदुमतिप्राप्ततारादिभेदैः
सामानीव श्रुतिकलममुं प्रीणयोपांशु गायन् ॥ ९३ ॥

भस्मालिप्तः स्तुतिमुखरितः स्निग्धरुद्राक्षबीज-
प्रत्येतव्याकृतिरथ गणैः सादरं मुक्तमार्गः ।
ओंकाराभं विश गिरिगृहं संभ्रमादद्रिपुत्र्या
भर्तुः कण्ठं प्रति चलदृशा दृष्टशोभाविशेषः ॥ ९४ ॥

योगीन्द्राणां स्फुरति हृदये यत्क्षणं शूकमात्रं
साक्षान्मूर्तित्रयसमधिकं ज्योतिरप्राकृतं ते ।
विद्योतेत त्रिनयनमुमाबद्धसख्यं पुरस्तात्
सद्यश्चूडाहृतशशिकलं सान्वयं नीलकण्ठम् ॥ ९५ ॥

साक्षात्कुर्वंत्यकृतकगिरां त्वय्यगम्यं महस्त-
न्ननं भूयो मम परिणमेन्मङ्गलं दर्शनोत्थम् ।
सौहार्दान्मे परमभिमतं यत्त्वमेवासि नेत्रं
धिक् धिक् चक्षूंष्यकृतसुकृतान्यङ्गभारायितानि ॥ ९६ ॥

मातापित्रोर्निखिलजगतामानमन् पादपद्म-
द्वन्द्वं लाक्षाभसितशबलो भासुरत्वं भजेथाः ।
माधुर्यं ते भणितिषु तयोः सव्यगो नूपुराणां
दत्तामन्यो दशशतमुखं प्रौढिमत्यर्थमासाम् ॥ ९७ ॥

किन्नोद्भ्रान्तं सुबहु गहने मुह्यता सुन्दरेषु
स्वादून्येव भ्रमर कतिवा हन्त नास्वादितानि ।
तेभ्यः खिन्नो मम च मनसा चारणत्वं श्रयेथा
भर्तुर्दिव्यामृतविकिरणे पादपाथोजयुग्मे ॥ ९८ ॥

मार्गावृत्त्यै तदनु करुणादृष्टिपातैर्भवान्या
दत्तानुज्ञो लघुपरिपतन् साध्वसाश्चर्यमूकः।
स्फारामोदं मुकुरविशदं शीतलं हृष्टहंसं
प्रत्यासन्नं विकचकमलं मानसं वेत्स्यसि त्वम् ॥ ९९ ॥

विश्रान्तस्सन्दशशतदले काञ्चने तत्र पद्मे
सायं तस्योदरमनुविशन्नाप्रभातं शयीथाः।
शैलारोहक्रममगणयन् न स्मरन्नध्वशेषं
यत्र ध्यायन्मृडमचलधीर्लप्स्यसे योगनिद्राम् ॥ १०० ॥

प्रत्यूषेऽथो महति पटुभिर्दानगन्धैर्विनिद्रः
पश्येर्दिव्यद्विपमधिनभः श्रीमुषं शीतभानोः।
निःसामान्यं कुलिशमिव मे लक्ष्म यस्तु त्रिलोकी-
साम्राज्यस्य त्वमिव सुरभेः कोकिलेनेव सख्या ॥ १०१ ॥

नीत्वा शापं कथमपि पुरा शम्भुनिर्माल्यमाला-
वज्ञामूलं दृढमनुशयेनार्द्रचेतास्तदादि।
यामिन्यन्ते व्रतशुचिरसौ मानसाम्भोविगाढ-
स्तीरेऽभ्यर्चां रचयति मया स्थापितस्येन्दुमौलेः ॥ १०२ ॥

तस्मै प्रीतः प्रतिदिनभवं भर्तुरर्चोपयोज्यं
हैमं पद्मं दशशतदलं मानसे ह्यन्वगृह्णाम्।
यद्धलार्कद्युति च भवता सङ्गतं स्यात्सरःश्री-
वक्त्रे स्तोकोद्गतमिव लसच्चित्रकं चित्तहारि ॥ १०३ ॥

हित्वा क्रीडानगमितरथा भूधराणामभावात्
स्वर्मातङ्गोऽप्रशमिततटाघातकण्डूर्धुलोके।

प्रस्थे स्तोकाद्दतविरहणस्तत्र दीप्यन्मदश्रीः
प्रत्युद्गम्यस्तव चिरसुहृद्भद्रवार्तानुयोगैः ॥ १०४ ॥

अद्रेर्गण्डोपल इव पतत्यम्भसि स्वर्गजेन्द्रे
तद्गात्राभिक्षतजलभरैर्विप्लुतोपान्तभागैः ।
आदौ शम्भोस्तदनुभविता कुञ्चितोत्तानहस्ते-
नाम्भःपूरैर्मुहुरुपहृतैर्विध्युपात्तोऽभिषेकः ॥ १०५ ॥

तन्वन्कर्णव्यजनपवनानङ्घ्रिमाकुञ्चय दत्त्वा
मत्सङ्कल्पोद्भवमथ सरोजातमभ्यर्चनेऽसौ ।
अभ्रैवास्तद्बहुमतिपदं भक्तिपूर्वं गृहीत्वा
हस्ते धृत्वा शिरसि कलयन् व्योम गाहेत भूयः ॥ १०६ ॥

तस्य स्वर्गे सह विचरणाद्दीर्घमित्रस्य कर्णो-
पान्ते शंसन्निव मृदु भुवो दृष्टवार्ताविशेषम् ।
उच्चैर्हस्ताञ्चलचलदले हेमपद्मे निषीदन्
जिघ्रन्दानद्रवपरिमलान् देहि मार्गेऽनुयातम् ॥ १०७ ॥

स्वर्वारस्त्रीकुचतटहतिव्याकुलोर्मिं पुरस्ता-
दुद्गर्जन्तीं विलुलितजलामुन्मदैर्दिक्करीन्द्रैः ।
दृष्ट्वा कल्पद्रुमसुमभरावासितां व्योमगंगा-
माराञ्च त्वं न सुरनगरीं ज्ञास्यसि भ्राजमानाम् ॥ १०८ ॥

आपृच्छ्याभ्रद्विपमथ वधूसङ्गमाक्षिप्तचित्तं
कंचित्कालं व्यवहिततया संभृतौत्कण्ठ्यभूमा ।
सद्यो यास्यन् त्रिदशनगरीं मत्प्रियायाश्च हेतोः
प्रत्याश्वस्तः क्षणमुपविश स्वर्नदीपद्मकोशे ॥ १०९ ॥

इत्थं पुण्यप्रचुरकथया भृङ्गराजे तदेनो-
मुक्तः शक्रः सपदि धिषणं मन्त्रिणं सन्ददर्श ।
निर्गत्याब्जादथ गुरुवचो मूर्ध्नि कृत्वा प्रयस्यन्
पूर्वामृद्धिं प्रमुदितशचीसङ्गतः प्रापदारात् ॥ ११० ॥

इति श्रीमद्भारद्वाजकुलजलधिकौस्तुभ श्रीमदद्वैतविद्याचार्यचतुरधिकशत-
प्रबन्धनिर्वाहकश्रीमदप्पय्यदीक्षितेन्द्रवंशमुक्ताफलानां, मन्नार्गुडि
राजुशास्त्र्याख्याविख्यातमहामहोपाध्याय श्रीत्यागराजमखि-
राजानां, प्रपौत्रस्य, महामहोपाध्याय महोपदेशक शास्त्ररत्ना-
करादिबिरुदाञ्चित पण्डितप्रकाण्ड श्रीयज्ञेश्वरकविसूनोः
श्रीमन्महालिङ्गकवेः कृतिषु
भ्रमरसन्देशः ।
सम्पूर्णः ।
